LCM

LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2013

INSIDE

Supporting
Blind Musicians

Saving Rare
Sound Recordings

PLUS

- Marching for Women's Suffrage
- Celebrating Danny Kaye & Sylvia Fine
- Cloning a Rare Violin

A Cabinet of Gold

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Mural of Summer by Frank W. Benson under printer's mark of Simon Vostre in the Library of Congress Thomas Jefferson Building.
Carol Highsmith

LCM

LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 2 No. 3: May/June 2013

Mission of the Library of Congress

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ON THE COVER: Detail, "The Weaker Sex. II," Charles Dana Gibson, 1903. *Prints and Photographs Division, Library of Congress.* Photo Illustration | *Ashley Jones*

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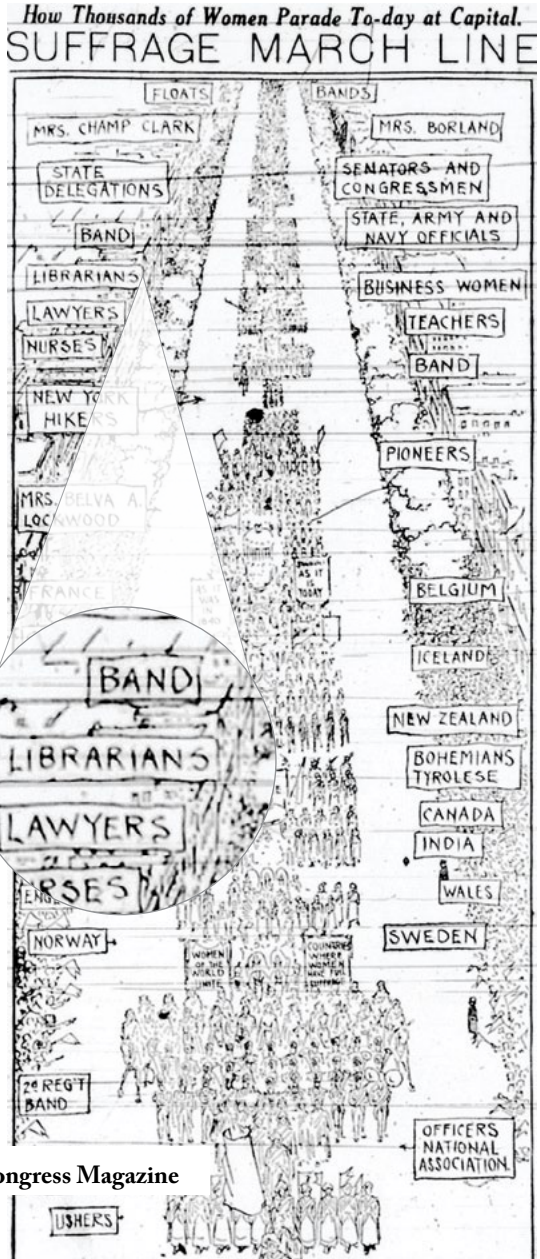
LIBRARIANS ON PARADE

A CENTURY AGO, A DELEGATION OF LIBRARIANS, LED BY AN EMPLOYEE IN THE U.S. COPYRIGHT OFFICE, CHAMPIONED THE CAUSE OF WOMEN'S SUFFRAGE.

Women suffragists march in formation from the U.S. Capitol down Pennsylvania Avenue on March 3, 1913. *Prints and Photographs Division*



This artist's sketch by Winsor McCay for the March 4, 1913, issue of the New York Evening Journal shows the order of the Woman Suffrage Procession, with blow-up showing the "Librarians" delegation. *Newspapers and Current Periodicals*

On March 3, 1913, Harriet J. Hifton of the U.S. Copyright Office in the Library of Congress led a delegation of librarians in the Woman Suffrage Procession down Pennsylvania Avenue in the nation's capital. The librarians joined other professionals—teachers, nurses, lawyers and business women—as well as distinguished Members of Congress, who marched that day in support of giving women the right to vote. (See page 20.)

A member of the District Woman's Suffrage League, Hifton had represented Washington, D.C., at the National American Woman Suffrage Conference in Louisville, Ky., in October 1911. The following year, she was one of 100 women who represented Washington, D.C., at the women's suffrage parade in Baltimore on June 27, 1912. As a member of the Congressional Union for Woman Suffrage (forerunner of the National Woman's Party), she helped organize the May 9, 1914, suffrage parade in Washington, D.C. Following passage of the 19th Amendment that gave women the right to vote, Hifton served as an officer on a local branch of the National Woman's Party, working to end all discrimination against women voters. At the same time, she served as a representative on the Library Branch of Federal Employees' Local No. 2.

Hifton also supported the cause of equal suffrage for residents of the District of Columbia and spoke at many public meetings on the subject. In 1915, she married fellow suffragist Edward King. In September 1928, Mrs. Harriet Hifton King was listed among the National Woman's Party delegates who met with Herbert Hoover to determine what role the party would play in the presidential election of 1928.

—Audrey Fischer
Judith Nierman of the U.S. Copyright Office contributed to this article.

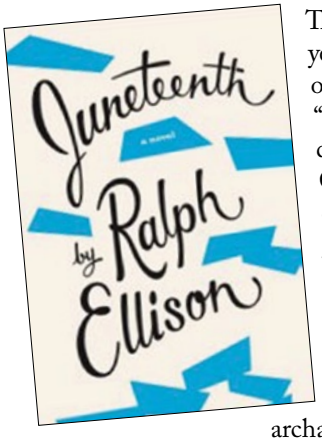
MORE INFORMATION

Essay: "Marching for the Vote" by Sheridan Harvey
memory.loc.gov/ammem/awhhtml/aw01e/aw01e.html

Women's History Month Website
womenshistorymonth.gov

JUNETEENTH

MORE THAN 40 STATES CELEBRATE THE DAY THAT TEXANS LEARNED OF LINCOLN'S EMANCIPATION PROCLAMATION.



The news came late—two-and-a-half years late—and in the form of an official pronouncement. Known as "General Order No. 3," the edict was delivered by U.S. Army Maj. Gen. Gordon Granger from the balcony of a mansion in Galveston, Texas on June 19, 1865.

But to the African-American population of the Texas territory, it might have come direct from heaven out of the mouth of an archangel: President Lincoln had issued the Emancipation Proclamation, freeing them from slavery.

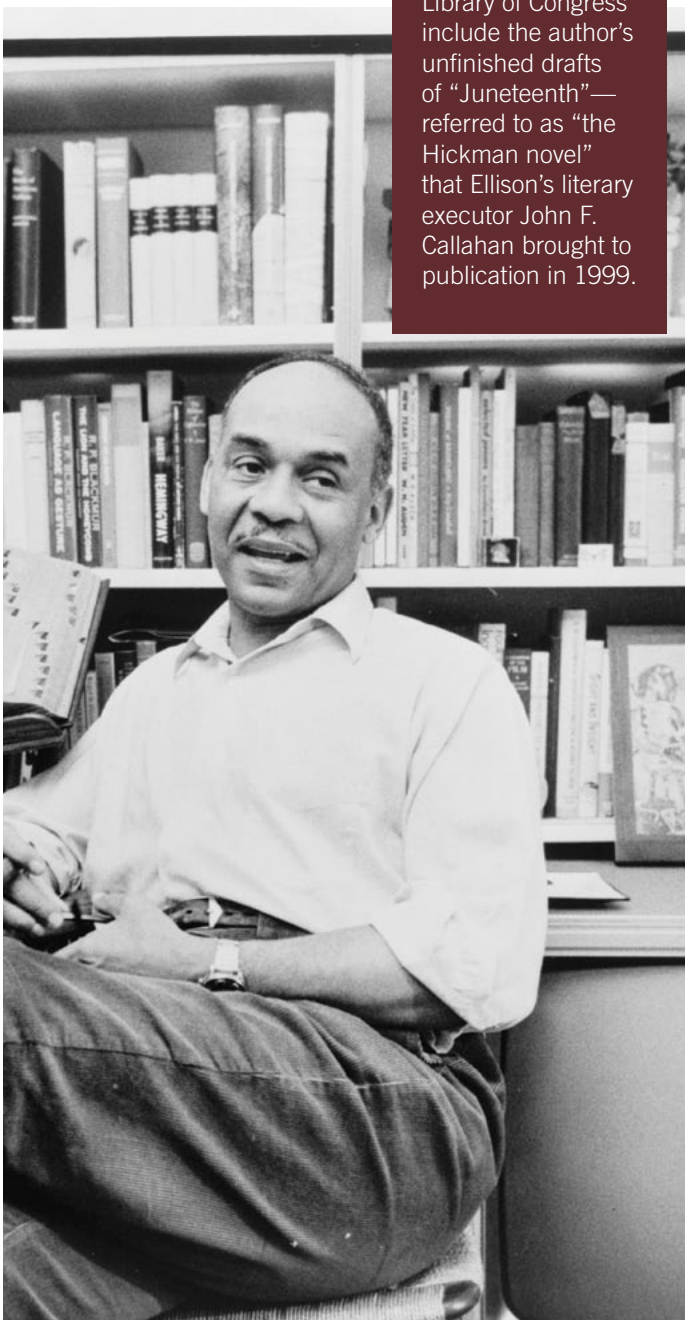
The widespread joy in Galveston and other Texas towns nearby as the news spread—and commemorative celebrations in other places around the U.S., held over many years and today in virtually all states—became known as "Juneteenth," a day observed by African Americans and their fellow citizens in memory of that date of glad tidings (the name combines "June" and "nineteenth"). Today more than 40 states officially recognize Juneteenth as a state observance, and there is a movement to have it declared a national day of observance, similar to Flag Day and Mother's Day.

The Library of Congress holds Lincoln's handwritten first draft of the Emancipation Proclamation, and displayed it early this year in its "The Civil War in America" exhibition in Washington, commemorating the 150th anniversary of the Civil War.

In addition to being the name of the time-honored celebration, "Juneteenth" is also the title of African American writer Ralph Ellison's novel, published posthumously. The Library of Congress holds the papers of Ralph Ellison—best-known for his classic novel "Invisible Man"—in its Manuscript Division and Ellison's library in its Rare Book and Special Collection Division.

—Jennifer Gavin

The Ralph Ellison Papers in the Library of Congress include the author's unfinished drafts of "Juneteenth"—referred to as "the Hickman novel" that Ellison's literary executor John F. Callahan brought to publication in 1999.



▲ Ralph Ellison seated in his apartment, 1972. *The Ralph Ellison Papers, Manuscript Division*

MORE INFORMATION

Finding Aid to Ralph Ellison Papers
hdl.loc.gov/loc.mss/eadmss.ms002008

View webcasts of Library programs about Ralph Ellison
loc.gov/today/cyberlc/feature_wdesc.php?rec=5537

read.gov/webcasts/rampersad.html

TWO KIDS FROM BROOKLYN

The versatile American actor and comedian Danny Kaye delighted audiences in the 1940s, '50s and '60s with his lively singing and dancing—on stage, on television and in films such as "White Christmas" and "Hans Christian Andersen." His wife, Sylvia Fine, played a major role in his success, writing the music and lyrics for his songs and artfully managing and producing his engagements. The Library launched this spring a website featuring 2,000 items from the Danny Kaye and Sylvia Fine Collection, which is housed in the Library's Music Division.

Online visitors can view music and lyric manuscripts; printed sheet music; scripts from stage, radio, television and films; photographs; theater programs; correspondence—business and personal; film clips; and audio clips. The website is arranged in three sections. The first is biographical, covering their lives in film; on stage; in radio, recordings and on TV; and in philanthropy. The second is a complete list of Fine's work that links titles to digitized artifacts, and the third is an interactive timeline that links important life events to digitized items.

The website was launched in conjunction with "Danny Kaye and Sylvia Fine: Two Kids from Brooklyn," a new exhibition in the foyer of the Library's Performing Arts Reading Room. The 54-item display opened Feb. 14 and will remain on view through July 27, 2013. The exhibition and its programming are made possible by the Danny Kaye and Sylvia Fine Foundation and the Ira and Leonore Gershwin Trust for the benefit of the Library of Congress.

—Donna Urschel

MORE INFORMATION:

About the Danny Kaye and Sylvia Fine Collection
lcweb2.loc.gov/natlib/kayefine/

View "Two Kids from Brooklyn" exhibition online
myloc.gov/exhibitions/danny-kaye-and-sylvia-fine/

▲ Danny Kaye and wife Sylvia Fine arrive in London for the Royal Command Performance at the London Palladium, Nov. 1, 1948. *Fox Photos Ltd., Kaye/Fine Collection, Music Division*

for you AT THE LIBRARY

PICTURES WORTH A THOUSAND WORDS

WHAT: The Library's vast holdings of visual images
WHERE: Via the web
WHEN: Year-round
COST: FREE to view online*

*Copies of many images can be purchased from the Library's Duplication Services

THE PRINTS AND PHOTOGRAPHS ONLINE CATALOG (PPOC) offers more than 1.2 million digital images. In most cases, the pictures are displayed in full and can be downloaded. In some cases only "thumbnail" images will be displayed because of potential rights considerations. In addition, textual descriptions summarize another 14 million pictures that can be requested for viewing in the Prints & Photographs Reading Room.

Information about usage rights and restrictions is often provided. The Library generally does not own rights to material in its collections. Therefore, it cannot give or deny permission to publish or otherwise distribute material in its collections. It is the patron's obligation to determine and satisfy copyright or other use restrictions.

Prints and Photographs Online Catalog www.loc.gov/pictures
Duplication Services www.loc.gov/duplicationservices

BOB BLANKENBURG

BOB BLANKENBURG IS A REGISTRATION SPECIALIST IN THE PERFORMING ARTS DIVISION OF THE U.S. COPYRIGHT OFFICE.

Abby Brack Lewis

How did you prepare for your current position?

I have worked as a professional musician for the past 46 years, performing nationally and internationally in orchestral, concert and big bands, playing various musical instruments and styles.

I received a bachelor's degree in music from the University of Wisconsin, Madison, with a double major in applied trombone performance and music history/theory. Concurrently, I studied guitar with Roy Plumb, who was a student of renowned jazz guitarist, George Van Eps. I taught guitar in Madison before moving to the Washington, D.C., area in 1973. I began my career at the Library as a performing arts examiner in the Copyright Office in 2002. My current position as a registration specialist combines the duties that were performed by the previous positions of examiner and cataloger prior to a reorganization in 2007.

How would you describe your work in the Copyright Office?

My job is to examine copyright applications and deposit copies to determine whether the works themselves constitute copyrightable subject matter and to ensure that the other legal and formal requirements have been met. The subject matter examined in the Performing Arts Division includes songs and musical compositions, musical arrangements, sound recordings, screenplays, stageplays, choreographic works and certain multimedia works. I correspond with applicants to resolve questions. For completed registrations, I create the copyright cataloging records, which are indexed and made available on our public website, www.copyright.gov.

How many musical works are received by the Copyright Office annually?

The Performing Arts Division receives 3,000 to 4,000 claims per week on average. Songs and sound recordings constitute the majority of these claims. In my experience, 85 to 90 percent of the claims I process are songs and sound recordings. The remaining 10 to 15 percent are predominantly screenplays, stage plays and choreographic works.

The Library has selected Carole King to receive its Gershwin Prize for Popular Song this year. Are her copyright applications in the Copyright Office?

Carole King is a prolific composer/lyricist in a career spanning more than 50 years. During an informal search of our records, I found that the earliest registrations were under her maiden name, Carole Klein. She was granted two unpublished registrations on March 28, 1958, for "Goin' Wild" and "The Right Girl."

One surprise hit that she co-wrote with Gerry Goffin in 1962 was "The Loco-Motion." The story goes that she encouraged her babysitter, Eva Boyd (professionally known as "Little Eva") to record the song. This jumpstarted Little Eva's career in the music business, but Carole King lost her babysitter. I first heard that song while vacationing with my family in northern Wisconsin when I was 11 years old. Every time we turned our car radio on, "The Loco-Motion" was on the air. It was a huge hit. I loved that song then and still do.

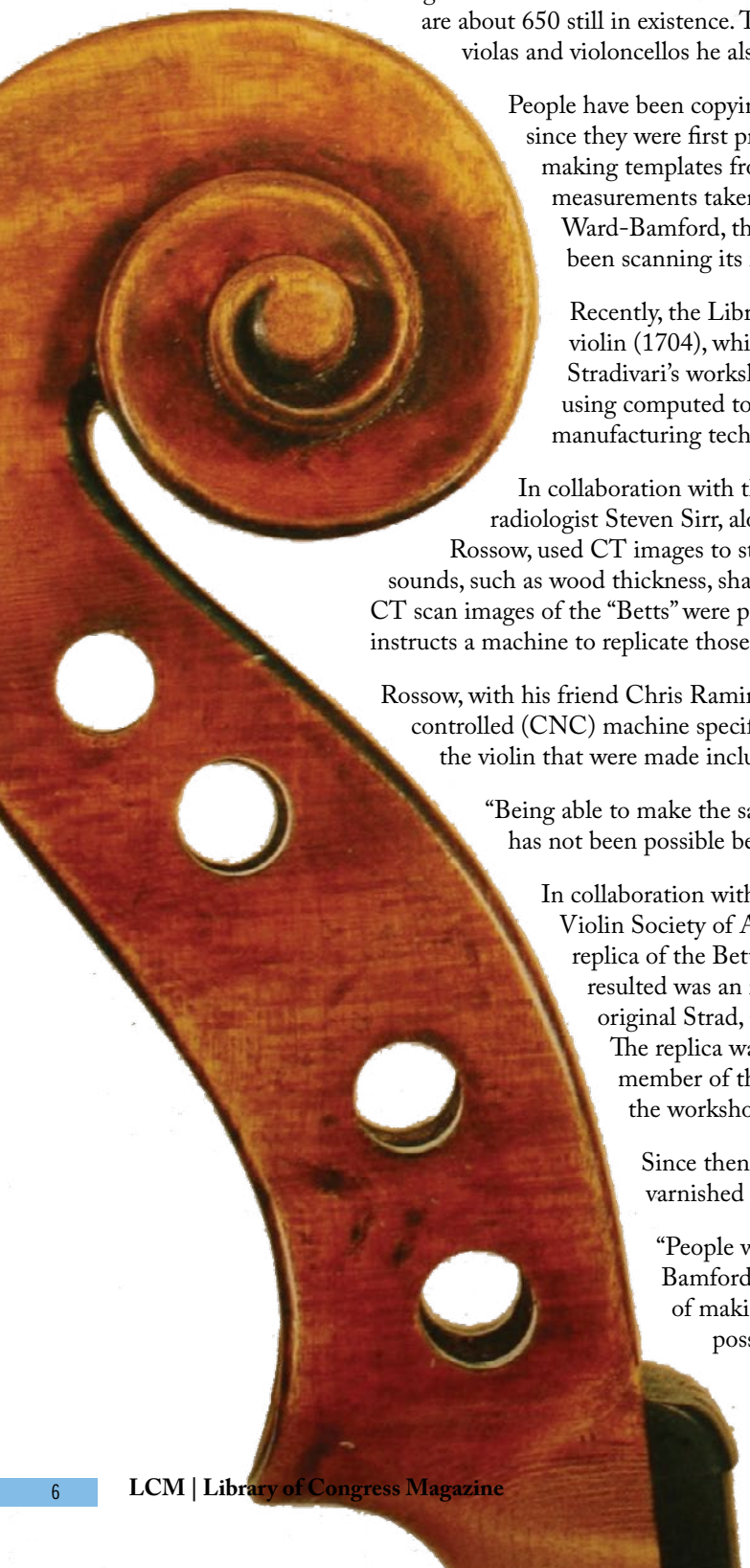
Can you tell us about one of the most interesting works you examined?

One little gem that I examined was a cassette tape with several unpublished songs by Dolly Parton, early in her career. She was singing solo, accompanied by her own guitar playing.

PERSONAL NOTE:
Bob played trombone with Doc Scantlin and His Imperial Palms Orchestra at the wedding of exiled Greek Crown Prince Pavlos and Marie-Chantal Miller in London in 1995. "It's been called one of the largest gatherings of royalty in London since Queen Elizabeth II married Prince Philip in 1947."

A STRADIVARI GOOD COPY

NEW TECHNOLOGY MAKES IT POSSIBLE TO CLONE RARE STRINGED INSTRUMENTS.



To say that a violin made by master luthier Antonio Stradivari (1644-1737) is priceless is an understatement. His are some of the finest stringed instruments ever made, often selling for several million dollars. Of the estimated 1,000 violins Stradivari made, there are about 650 still in existence. The Library holds three of them, as well as several violas and violoncellos he also made.

People have been copying these and other Stradivari instruments ever since they were first produced, often by taking measurements and making templates from the actual instruments or from images or measurements taken from books or posters. According to Carol Lynn Ward-Bamford, the Library's curator of instruments, the Library has been scanning its instruments for research purposes since 2006.

Recently, the Library acquired a copy, modeled after its "Betts" violin (1704), which is among the most legendary of those made in Stradivari's workshop. The copy was made rather unconventionally, using computed tomography (CT) imaging and advanced manufacturing techniques.

In collaboration with the Library's Music Division, Minnesota radiologist Steven Sirr, along with violin makers John Waddle and Steve Rossow, used CT images to study the characteristics that influence the violin's sounds, such as wood thickness, shape and degree of arching. More than 1,000 CT scan images of the "Betts" were produced and then converted to a program that instructs a machine to replicate those elements.

Rossow, with his friend Chris Ramirez, custom-built the computer numerical controlled (CNC) machine specifically for making such instruments. The parts of the violin that were made included the top, back, neck and scroll.

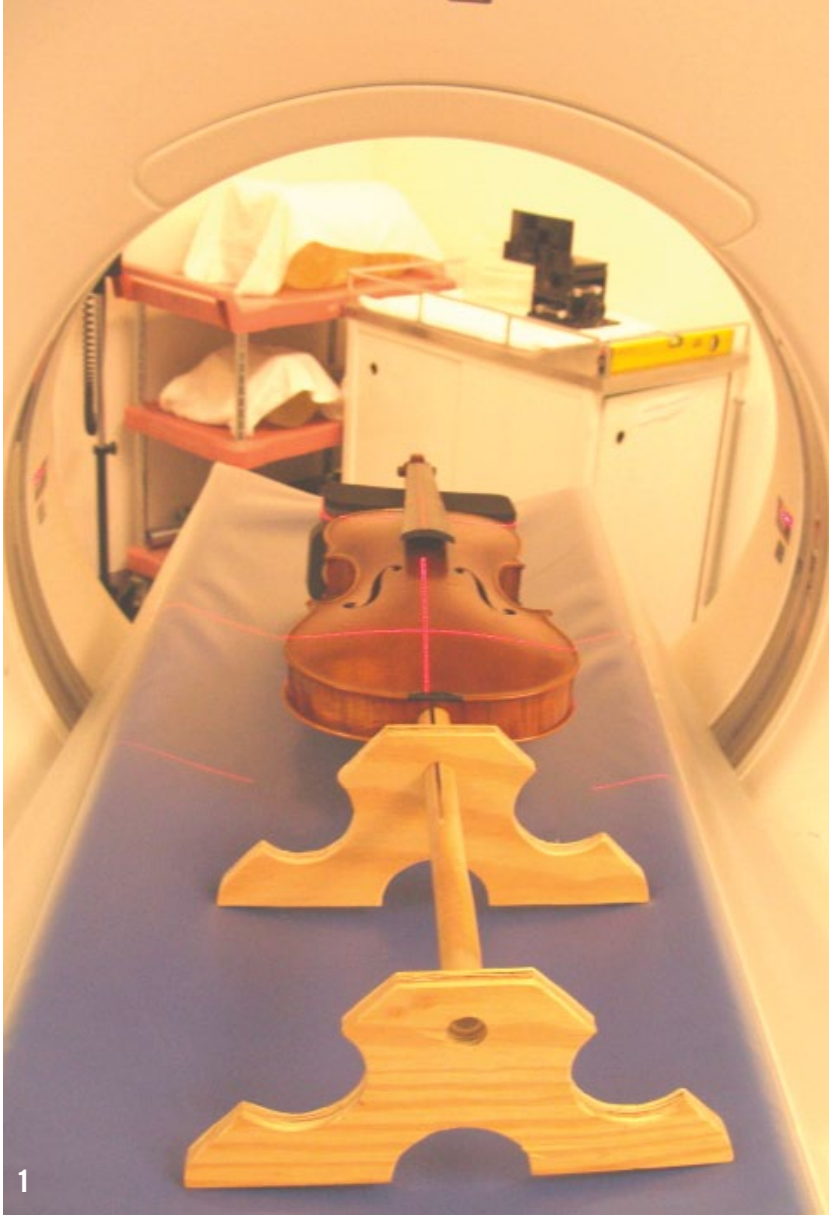
"Being able to make the same parts again and again will allow research that has not been possible before," Waddle said.

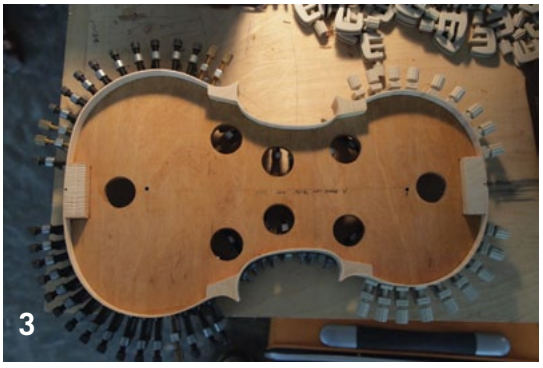
In collaboration with staff and participants in the 2011 and 2012 Violin Society of America's Oberlin violin-makers' workshop, a replica of the Betts was assembled and varnished by hand. What resulted was an instrument with a sound quality very similar to an original Strad, according to Sirr, who is also an amateur violinist. The replica was donated to the Library by William Sloan, a member of the Violin Society of America and participant in the workshop.

Since then, Rossow and Waddle have assembled and varnished other copies of the Library's Betts violin.

"People want to copy great works of art," said Ward-Bamford. "This technology has helped advance the process of making violins here in America and opens up endless possibilities for more study and collaboration."

—Erin Allen





1. The original Betts violin sits in its holding jig, ready to undergo X-ray computer tomography. The resulting CT scans will reveal the density of the woods and the volume of the air chamber.

2. A computer-controlled router, or CNC machine, accurately carves the scroll and top and back plates of the Betts violin copy.

3. Linings are glued to the sides of the Betts copy and held in place with clamps.

4. Violin maker Ralph Rabin trims the linings in the Betts copy by hand.

5. Participants in the Oberlin violin-makers' workshop compare the top plate of the Betts copy to the original Strad. Unless otherwise noted, all photos courtesy | *Oberlin Violinmakers' Workshop*

6. William Sloan displays the copy of the Betts violin he donated to the Library in February. *Abby Brack Lewis*

Longtime NLS music patron Justin Kauflin, winner of the 28th Annual VSA International Young Soloists Award, performs on the Millennium Stage at the Kennedy Center in Washington, D.C. *Margot Schulman*

MUSIC FOR THE BLIND

HALF A CENTURY OF SERVICE

The National Library Service for the Blind and Physically Handicapped in the Library of Congress marks its 50th year of providing special-format materials that help blind musicians to learn, play and sing.

BY CLAIRE L. ROJSTACZER

For 50 years, the National Library Service for the Blind and Physically Handicapped (NLS) Music Section has provided patrons with opportunities to play, sing and learn about music through its collection of special-format scores and instructional recordings.

The Music Section was established on Oct. 9, 1962, when President John F. Kennedy authorized the Library of Congress to "establish and maintain a library of musical scores, instructional texts, and other specialized materials for the use of the blind."

At the time, the Library had only a few fragmentary embossed scores. With funds authorized, NLS quickly moved to correct this, acquiring 8,000 music items from the American Printing House for the Blind (APH) and the Howe Press. By July 1964, the collection had further expanded to include scores from Europe, bringing the total music collection to 19,000 items.

The fledgling Music Section then turned its attention to recorded materials. The earliest audiobooks were purchased in the 1970s and included overviews of specific composers such as Tchaikovsky, Mozart and Wagner and more general material on genres and common techniques.

Other early acquisitions included instructional cassettes and radio interviews with contemporary performers, musicians, and composers. By the 1980s, the NLS Music Section began producing additional instructional cassettes in-house.

Today, John Hanson, head of the Music Section, notes that braille remains "the major artery" of the music program, which serves its patrons from a central office at NLS headquarters. Last year, the NLS Music Section circulated nearly 5,600 items to approximately 1,400 patrons.

The collection has grown to more than 100,000 items, including 20,000 braille scores, 800 large-print scores and 3,000 instructional and appreciation recordings, making it the largest special-format music library in the world.

The latest challenge is digitization: The Music Section's role as a world-class repository carries with it the responsibility to ensure that its materials—some impossible to replace—are preserved.

"When I first started in 2001," Hanson said, "we had scores on our shelves that were falling apart. Some were from the 1920s. If we sent them out, they would come back in pieces."

In 2002, Hanson began experimenting with a small collection of digital braille scores on diskette from APH and Optical Braille Recognition software that his predecessor had acquired. By early 2003, the Music Section had begun putting scores, both scanned and born-digital, online.

The Music Section took advantage of its digital resources to create fresh master copies of disintegrating braille volumes and emboss multiple copies of scores requested by band students or other group performers.

Staff members also are able to send patrons only the scores they were interested in, rather than having to ship out pre-bound volumes that contained multiple works or included lengthy commentary.

Digital audio has lagged behind digital braille, but the Music Section began digitizing its appreciation and instructional cassettes in mid-2012. The NLS Braille and Audio Reading Download (BARD) system now hosts that material. Hanson also plans to expand the instructional recording collection with new born-digital pieces produced by NLS, including some in Spanish.

Those and other projects, including the creation of a Music Section blog, will keep the Music Section busy as it enters its 51st year.

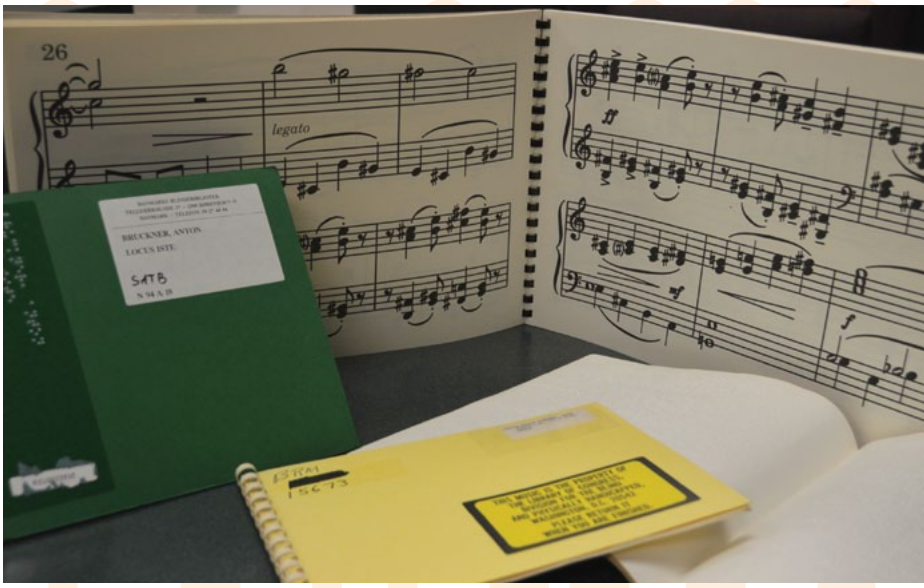
Said Hanson, "We look forward to the next 50 years and to continuing to grow to meet the diverse and expanding needs of our patrons, from students to hobbyists to professional performers."

Claire L. Rojstaczer is a writer-editor in the National Library Service for the Blind and Physically Handicapped.

THAT ALL MAY READ

President Herbert Hoover signed the Pratt-Smoot Act into law in 1931, which established the National Library Service for the Blind and Physically Handicapped (NLS) in the Library of Congress. NLS administers the free program that provides recorded and braille materials to U.S. residents who are unable to read standard print materials because of visual or physical impairment. Last year, NLS circulated more than 25 million copies of braille and recorded items to some 800,000 readers through a network of more than 100 cooperating libraries.

The service, which began with long-playing records, has kept pace with rapidly changing technologies. Through its digital talking-book program, NLS distributes digital players and audiobooks on flash-memory cartridges in specially designed mailing containers to libraries nationwide. Users may select from more than 8,500 titles available on cartridges and about 27,000 titles on the Braille and Audio Reading Download (BARD) website.



Large-print scores for "Best Loved Songs of the American People," compiled by Denes Agay; "Marche Funebre," from Sonata, op. 35, B flat minor, by Chopin; "Locus Iste," by Anton Bruckner, and "Sonata 1," F major, by Mozart. *John Hanson*

MORE INFORMATION

National Library Services for the Blind and Physically Handicapped
www.loc.gov/nls

Audio preservation specialist Bryan Hoffa adjusts the playback speed of a disc. *Abby Brack Lewis*

16-inch lacquer discs like this were used to record radio programs from the 1930s to the 1960s. This disc has lost most of its surface lamination, where the sound signal was etched. *Abby Brack Lewis*

Pictured here are vintage microphones used by Library of Congress field workers and concert sound engineers. *Abby Brack Lewis*

SAVING OUR SOUNDS

BY SHERYL CANNADY

Senator Marco Rubio's (R-Fla.) appreciation for hip-hop made news this spring when he released a music playlist that included "Changes" by Tupac Shakur. He was later asked by TMZ to weigh in on what set Tupac apart from more contemporary artists like Lil Wayne.

"I think Tupac was more someone that was trying to inform us about what was going on, and he did it through entertainment," he said. And he later pointed out, "His song is in the Library of Congress … they keep certain recordings to save them for posterity. It's one of the most influential songs ever."

Sen. Rubio is on target with his music history. "Dear Mama" in 2010 became the first rap song added to the Library of Congress National Recording Registry, and with a release date of 1995 has the added distinction of being the newest recording of the Registry's 375 titles.

Announcing the inclusion of "Dear Mama," the Library described Tupac's song as "a moving and eloquent homage to both his own mother and all mothers struggling to maintain a family in the face of addiction, poverty and societal indifference" and noted "The song displays further evidence of hip-hop as a musically sophisticated and varied genre that can artfully encompass a wide variety of themes and musical influences."

The National Recording Registry, established by Congress in 2000 in an effort to protect the nation's sound recording legacy, could be considered the most eclectic playlist in America. The selections reflect an array of spoken-word, natural sounds and musical recordings, representing nearly every category—yes, including rap—and spanning nearly 150 years. From "Dear Mama" in 1995 and reaching back to Edouard-Leon Scott de Martinville's Phonautograms in 1853.

FROM BACH TO TUPAC, THE WORKS NAMED TO THE NATIONAL RECORDING REGISTRY ARE PRESERVED FOR POSTERITY BY THE LIBRARY OF CONGRESS.

NATIONAL RECORDING REGISTRY

National Recording Registry (2012 Additions)

"After You've Gone,"
Marion Harris (1918)

"Bacon, Beans and Limousines,"
Will Rogers (Oct. 18, 1931)

"Begin the Beguine,"
Artie Shaw (1938)

"You Are My Sunshine,"
Jimmie Davis (1940)

D-Day Radio Broadcast,
George Hicks (June 5-6, 1944)

"Just Because,"
Frank Yankovic & His Yanks (1947)

"South Pacific,"
Original Cast Album (1949)

"Descargas: Cuban Jam Session in Miniature,"
Cachao Y Su Ritmo Caliente (1957)

Tchaikovsky's Piano Concerto No. 1,
Van Cliburn (April 11, 1958)

President's Message Relayed from Atlas Satellite,
Dwight D. Eisenhower (Dec. 19, 1958)

"A Program of Song,"
Leontyne Price (1959)

"The Shape of Jazz to Come,"
Ornette Coleman (1959)

"Crossing Chilly Jordan,"
The Blackwood Brothers (1960)

"The Twist," (Photo 1)
Chubby Checker (1960)

"Old Time Music at Clarence Ashley's,"
Clarence Ashley, Doc Watson, et al. (1960-1962)

"Hoodoo Man Blues,"
Junior Wells (1965)

"Sounds of Silence,"
Simon and Garfunkel (1966)

"Cheap Thrills,"
Big Brother and the Holding Company (1968)

"The Dark Side of the Moon," (Photo 2)
Pink Floyd (1973)

"Music Time in Africa,"
Leo Sarkisian, host (July 29, 1973)

"Wild Tchoupitoulas,"
The Wild Tchoupitoulas (1976)

"Ramones," (Photo 3)
The Ramones (1976)

"Saturday Night Fever," (Photo 4)
The Bee Gees, et al (1977)

"Einstein on the Beach,"
Philip Glass and Robert Wilson (1979)

"The Audience with Betty Carter,
Betty Carter (1980)

A SOUND PLAN

After 10 years of collaborative effort, the "Library of Congress National Recording Preservation Plan" was unveiled on Feb. 13, 2013. This blueprint to save the nation's endangered aural legacy calls for 32 recommendations—long-term and short-term—covering infrastructure, preservation, access, education and policy strategies. Among them are the application of federal copyright law to pre-1972 sound recordings; creation of a national directory of all recorded-sound collections and a national discography; and establishment of university-based degree programs in audio archiving and preservation.

"While it might appear to be permanent on the surface, our national recorded heritage is one of the most endangered mediums," said entertainer and National Recording Preservation Board member Michael Feinstein.

Composer Stephen Sondheim concurs: "As a composer who has been both informed and influenced by sound recordings, I feel passionately that they are a heritage too easily lost, and one which requires all due diligence to preserve.... This is a plan that must be implemented if we are to keep our musical history alive and available."

"We take the task of selecting these recordings seriously because the registry showcases the diverse beauty, humanity and artistry of our sound patrimony," said Librarian of Congress James H. Billington, who selects 25 recordings annually for the Registry with advice from the Library's National Recording Preservation Board (NRPB).

The registry preserves sounds from the most famous to the obscure. Among the music and sound pioneers with multiple works on the registry: George Gershwin, Johann Sebastian Bach, Alan Lomax, Thomas Edison, Ludwig van Beethoven, Charlie Parker, Duke Ellington, Louis Armstrong, Roy Acuff and Leopold Stokowksi.

The duration of selected recordings varies widely. The Edison Talking Doll cylinder is only 17 seconds long. Georg Solti's recording of Wagner's complete "Ring Cycle" is about 15 hours and Alexander Scourby's recitation of the King James Bible is more than 80 hours.

In its advisory capacity, the NRPB has created 22 committees that consider selections to the registry. A disco committee was formed a few years ago after the board realized this culturally important genre was not represented. After much discussion and debate, Donna Summer's 1977 "I Feel Love" was selected to the 2011 registry as the first official disco title.

The Librarian and NRPB consider hundreds of public nominations to the registry. Some, such as Lou Gehrig's 1939 farewell speech at Yankee Stadium, are ineligible—it only exists as a filmed newsreel, not a separate recording. Others are less widely known but have local appeal. For example, in 2005, the induction of two recordings was the direct result of public campaigns—the 1972 recording of Kewaunee, Wisconsin's original fog signal and the 1930 recording of Modesto High School's version of Beethoven's Egmont Overture, Op. 84.

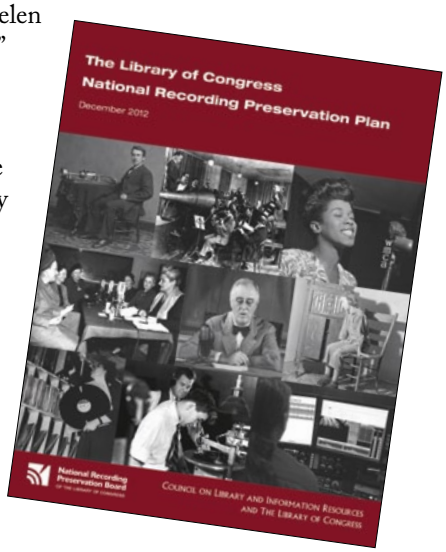
The most-nominated recordings not selected so far are "Bang a Gong" (T. Rex), "Vic & Sade" (radio program), "Liza with a 'Z'" (Liza Minnelli), "I Am Woman" (Helen Reddy) and "Star-Spangled Banner" (Jimi Hendrix).

The 2012 selections receiving the highest number of public votes were the Bee Gee's disco album "Saturday Night Fever"; Pink Floyd's "Dark Side of the Moon"; "Ramones"; and Chubby Checker's 1960 hit "The Twist."

The Library of Congress is currently accepting nominations for the 2013 National Recording Registry.

Sheryl Cannady is an audiovisual production specialist in the Office of Communications.

Audio preservation specialist Robert Cristella studies the wave form of a digital preservation file. Audio preservation is typically painstaking work, done in real time under the full attention of a skilled engineer. *Abby Brack Lewis*



MORE INFORMATION

The National Recording Preservation Board and how to make nominations to the Registry
www.loc.gov/nrpb

Complete list of National Recording Registry titles
www.loc.gov/rr/record/nrpb/registry/nrpb-masterlist.html

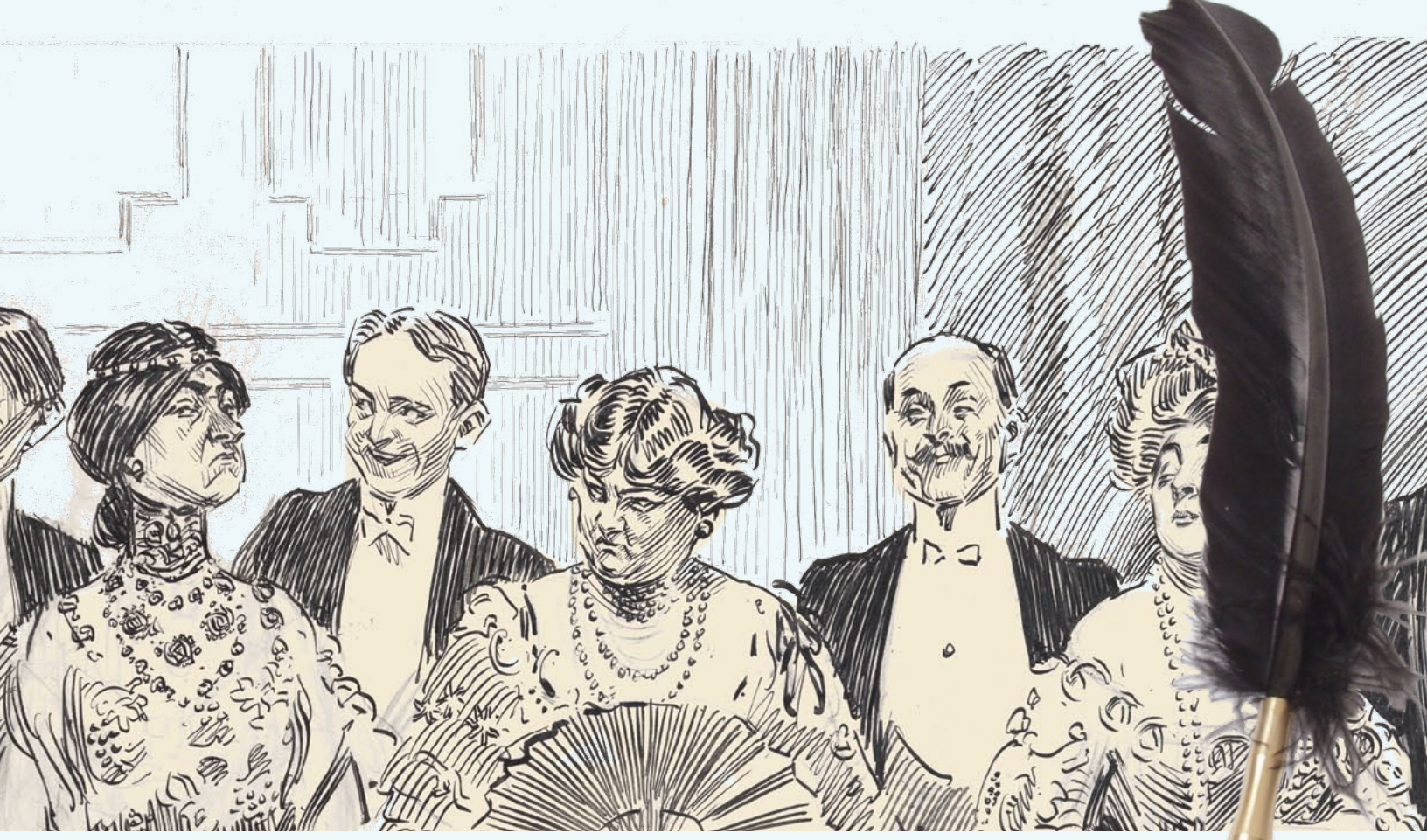
A Cabinet of Gold

BY MARTHA H. KENNEDY

THE LIBRARY'S CABINET OF AMERICAN ILLUSTRATION HOLDS IMAGES FROM THE GOLDEN AGE.

The Library's new exhibition "The Gibson Girl's America: Drawings by Charles Dana Gibson" features works by a great American master of pen-and-ink drawing selected from the Library'sCabinet of American Illustration.

The story of how drawings by Gibson (1867-1944) and other illustrators became part of the cabinet presents a fascinating case history of building a collection. A special initiative launched in the 1930s enabled the Library to acquire many masterworks from the Golden Age of Illustration (1880-1930), a pre-radio



Detail, "The Jury Disagrees," Charles Dana Gibson, 1904. *Prints and Photographs Division*, Photo Illustration | *Ashley Jones*

and pre-television era when illustrated books, magazines, and newspapers provided essential sources of entertainment, enlightenment, and self-improvement for the American public.

The cabinet came into being largely through the dedicated efforts of William F. Patten, who persuaded Leicester Holland, then the chief of the Library's Division of Fine Arts (now the Prints and Photographs Division), to start a collection of original illustration art for the nation. Holland provided modest support to Patten as he contacted illustrators or their heirs to request original drawings. As the art editor of Harper's magazine in the 1880s-1890s, Patten was passionate about illustration and knew many leading illustrators and pursued his mission with urgency, as many of them were elderly and had not always saved much of their work.

Most leading Golden Age illustrators acquired excellent drawing skills through fine-art training and applied their best efforts to completing book, magazine and advertising assignments—often on tight deadlines. Although peak demand for illustration drawings had passed by the 1930s, Holland and Patten both comprehended the artistic and cultural significance of the art form. In the Librarian's 1932 annual report, Holland asserted that illustration "was probably not only the most highly developed art in this country but had reached a higher development here than anywhere else in the world."

When Patten contacted Gibson, the artist replied in a letter that he was honored by the invitation, supported the endeavor, and pledged gifts of his work, promising "only those that can make the grade."

His response was typical of many illustrators and their heirs. By 1935, Gibson had generously donated more than 75 exemplary drawings, most featuring his signature creation, the "Gibson Girl"—a vibrant new feminine ideal. These included some works from two of his best known series, "The Education of Mr. Pipp" and "The Weaker Sex."

The Cabinet of American Illustration grew rapidly and today numbers 4,000 drawings and prints by more than 250 artists. From 1933-1939, the Library mounted exhibitions of newly acquired works, thereby affirming enthusiastic support for building the collection and recognizing the high esteem in which illustration art was held. The cabinet's holdings of outstanding works by leading illustrators embody

GIBSON'S GIRL ON DISPLAY

The current Library exhibition "The Gibson Girl's America: Drawings by Charles Dana Gibson" highlights the artist's creation—a young woman who pursued higher education, romance, marriage, physical well-being and individuality with unprecedented independence. Popularized by Gibson in magazines like Life and Collier's, this iconic type reflected society's changing view of the "ideal woman"—her beauty, fashion and manners—from the 1890s until World War I.

The exhibition illuminates how women's increasing presence in the public sphere contributed to the social fabric of turn-of-the-20th century America and brings renewed appreciation to an artist whose illustrations helped capture the spirit of this transformative era. The exhibition of 24 works is organized into five sections: Creating an Ideal; The "Gibson Girl" as the "New Woman;" Social Relations Between the Sexes; High Society Scenes; and Political Cartoonist. A selection of Gibson's lesser-known political images spotlights the concerns he addressed in his later work.

Gibson came of age when women's expanding roles and growing social mobility were changing America. He trained at the Art Students League in New York City and in Europe. He created satirical illustrations based on his observations of upper-middle-class life for such mainstream magazines as Life, Collier's, Harper's, Scribner's and Century.

Made possible by the Swann Foundation for Caricature and Cartoon, the exhibition is on view 8:30 a.m. to 4:30 p.m., Monday through Saturday, through Aug. 17. 2013, in the Graphic Arts Galleries, located in the Thomas Jefferson Building.

Detail, "Studies in Expression: When Women Are Jurors," Charles Dana Gibson, 1902. *Prints and Photographs Division,* Photo Illustration | *Ashley Jones*

the diverse array of styles, genres, techniques and subject matter characteristic of the art form during its Golden Age. Today, the Library continues to acquire selected examples of original illustration art.

The Cabinet of American Illustration is an excellent resource not only for enjoying individual works of art on paper but also for studying how artists influenced one another. Images of Gibson's idealized young women inspired imitators as well as rivals, and examples of other illustrators' icons of feminine beauty abound in the cabinet. "Know All Men by These Presents" by Coles Phillips (1880-1927) beautifully represents his stunning creation, the "Fade-away Girl." Wladyslaw Benda (1873-1948) fashioned the "Benda Girl," an exotic, almond-eyed beauty that graced the covers of Hearst's International Magazine and other magazines. Nell Brinkley (1886-1944) portrayed her "Brinkley Girl" in such lovely forms as "Golden Eyes," her dynamic World War I heroine.

Strong representation of several prominent women illustrators also distinguishes the cabinet's excellent coverage of Golden Age illustration. Among them, Elizabeth Shippen Green (1871-1954), Jessie Wilcox Smith (1863-1935) and Alice Barber Stephens (1858-1932) all became known and well-respected in a field dominated by men. This was no small feat when illustrators were often public figures, and some, like Gibson, even achieved celebrity status.

Along with Gibson, Stephens gained standing when she won a commission in 1897 from the Ladies' Home Journal for six cover drawings that alternated with his cover designs. Among more than 90 drawings and prints by her in the cabinet are award-winning works also considered her finest book illustrations—for George Eliot's "Middlemarch" (1899), and Nathaniel Hawthorne's "The Marble Faun" (1900). The cabinet also holds Daniel Carter Beard's drawings for another classic, Mark Twain's "A Connecticut Yankee in King Arthur's Court" (1889).

Detail, "Golden Eyes with Uncle Sam" (dog), Nell Brinkley, 1918. *Prints and Photographs Division*

In addition to illustrations for literary classics, the cabinet holds many drawings created for popular fiction and children's readers. Rosina Emmett Sherwood (1854-1948) drew an amusing example of the latter, "Miss Cloud and Miss Sunbeam" (1888) for "Harper's Third Reader."

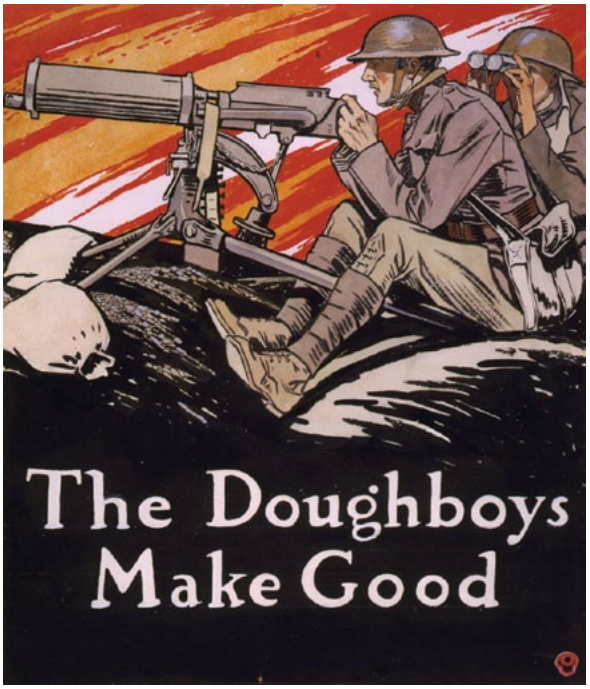
The Library mounted exhibitions of works by both Stephens and Edward Penfield (1866-1925) in 1936. Penfield, who was influenced by French poster design, took a leading role as a poster artist and key player in the transformation of magazine covers into poster-like designs. His drawing in the cabinet, "The Doughboys Make Good" (1918) stands out vividly among his many masterful works as a model of innovative design and use of color in WWI cover art.

The cabinet holds hundreds of other war-related drawings, including dramatic scenes of military action by William Glackens (1870-1938) and pointed cartoon commentaries by W. A. Rogers (1854-1931). Gibson, too, created powerful cartoons sharply critical of Germany during WWI and the current exhibition includes examples of his engagement with such leading political issues later in his career.

By virtue of their artistry alone, Gibson's drawings represent a crowning glory within the Cabinet of American Illustration. Known primarily for drawings of archetypal beauties for magazines, he was surprisingly versatile and prolific, like many of his peers, producing book illustrations, advertising posters and political cartoons. His work offers a window into the visual riches to be found in the Cabinet of American Illustration, a collection of original art that reflects and visually documents the multi-faceted experiences and aspirations of American society during an era whose final years signal transition toward modernism in American art forms.

Martha H. Kennedy is a curator in the prints and photographs division.

In his 1910 illustration "Know All Men by These Presents," Coles Phillips' depiction of the "Fade-away Girl" is reminiscent of the "Gibson Girl." *Prints and Photographs Division*



Edward Pennfeld's 1918 cover design for Collier's magazine highlights the bravery and skill of the "doughboys," the American infantrymen of World War I. *Prints and Photographs Division*

MORE INFORMATION

View "The Gibson Girl's America" exhibition online
myloc.gov/exhibitions/gibson-girls-america/

THE ART OF COLLECTING

MARTHA KENNEDY, CURATOR OF "THE GIBSON GIRL'S AMERICA: DRAWINGS BY CHARLES DANA GIBSON," DISCUSSES ILLUSTRATION ART WITH RICHARD KELLY, CURATOR OF HIS COLLECTION OF AMERICAN ILLUSTRATION.

Martha Kennedy: You have developed a remarkable collection of illustration art along with a library that supports research in the field. Could you tell us a little about how and when you began building your collection?

Richard Kelly: The Kelly Collection of American Illustration got its start in 1987 when I bought a Mead Schaeffer painting from a friend of mine. Later that year, I bought a painting by Howard Pyle from an auction and the seeds were sown. Soon after that my focus changed—my taste "matured" entirely toward the older works and from then on my collecting centered entirely on Golden Age Illustration (1880-1930).

MK: What special subject interests, themes, and principles have guided you in the process of developing your collection?

RK: I was fortunate in that very early on I set some guidelines that gave the collection a more manageable focus. The collection is entirely American, and from the Golden Age time period. We don't collect what is known as "pulp" or "pinup art" and have only a few children's book illustrations or western-themed paintings. Within those parameters, we have tried to collect all of the important illustrators in both breadth and depth. We consistently focus on quality, trying to get the very best that each artist was capable of throughout his or her career.

MK: Could you share some thoughts on the impact of illustrators' images of the "ideal woman" on the market economy at the turn-of-the-19th century?

RK: The improved printing technology of the 1890s began a boom in publishing periodicals in America, and images of the "ideal woman" quickly played a major role in decorating their pages. These idealized women graced the pages of American magazines and books and dominated our advertisements well into the 20th century.

MK: Have you found it useful to consult and view parts of the Library's Cabinet of American Illustration as a resource over the years as you developed your collection? If so, how has it been useful?

RK: While I was an intern at the Library in the late 1990s, I was introduced to the Cabinet of American Illustration. I was astounded at the number of pieces in the collection and quickly realized it could help me in my own collecting. The quality of a piece can only be determined by a careful comparison within a broad range of an artist's work. By comparing works that came up at auction with the vast holdings of those artists at the Library, I was able to more easily determine if they deserved a place in the Kelly Collection.

MK: What would you consider the strengths of the Cabinet of American Illustration?

RK: The major strength of the Cabinet of American Illustration is its enormous scope and size. With over 4,000 works, it is a major repository for this type of art. Additionally, almost all of the works were executed between 1890 and 1940, so virtually every illustrator working on paper during that period is represented here, most with multiple examples. As a result, the cabinet represents the major archive for important illustrators such as Gibson, Elizabeth Shippen Green, Joseph Pennell and Edward Penfield, as well as its extensive holdings of many other artists' work.

MK: What are some of the ways you think American illustration art has contributed to America's artistic legacy?

RK: In the late 19th century, illustrators in this country made the transition directly from easel painting to illustration. As a result, they devised a style that was more robust than that of their European counterparts, both powerful and distinctly American. Throughout the Golden Age of American Illustration, there were tens of thousands of quality works produced, all of which aesthetically conveyed the emotional impact of the stories and advertisements they illustrated. They provided countless Americans with an introduction to art available nowhere else in their everyday lives. Now those same illustrations give the visual detectives of today a clear window into the culture and values of this very exciting period in American history.

Rare Book and Special Collections Division

Prints and Photographs Division

MARCHING FOR THE VOTE

A century ago, on March 3, 1913, more than 5,000 women—and some intrepid men—marched down Pennsylvania Avenue in the nation's capital in what was billed as the Woman Suffrage Procession (program cover pictured above, see also page 2).

Just back from working with militant British suffragists in 1912, Alice Paul, head of the National American Woman Suffrage Association, thought the America movement in support of voting rights for women needed a jolt and set about organizing the event. The timing—the day before Woodrow Wilson's presidential inauguration—wasn't lost on the media-savvy Paul. Led by labor lawyer Inez Milholland astride a white horse (photo inset), the parade mirrored its allegorical program cover.

It had been 65 years since the first women's rights convention, in Seneca Falls, N.Y., and it would be another seven years until the 19th amendment was ratified, on Aug. 18, 1920, giving women the right to cast their ballots.

Though many media accounts poked fun at the marchers and their cause, the event was no laughing matter. The mistreatment of the marchers by the crowd and the police caused a great furor. Senate hearings were held March 6-17, 1913, by a subcommittee of the Committee on the District of Columbia, resulting in the replacement of the District's superintendent of police.

A Suffrage Centennial Celebration was held in Washington, D.C., March 1-3, 2013, to honor the suffragists who made history.

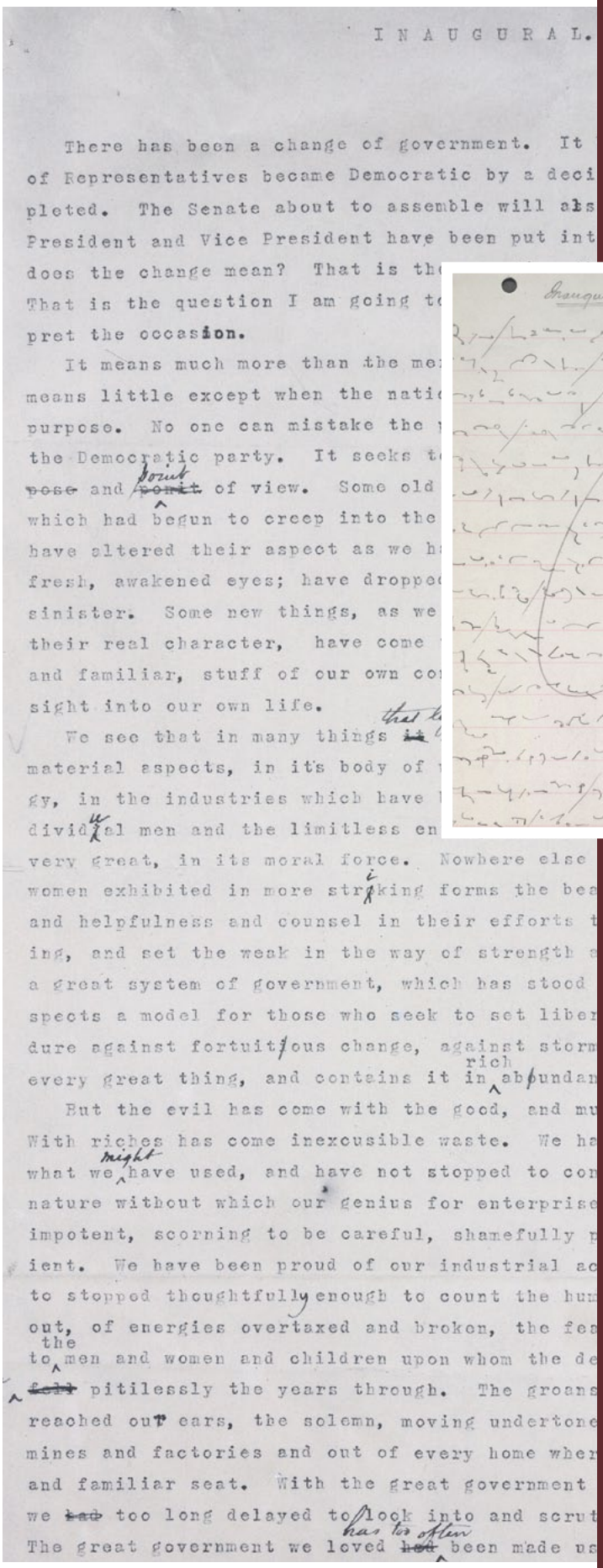
—Audrey Fischer

MORE INFORMATION

Essay on "Marching for the Vote" by Sheridan Harvey
memory.loc.gov/ammem/awhhtml/aw01e/aw01e.html

Women's History Month Website
womenshistorymonth.gov

WOODROW WILSON'S INAUGURAL ADDRESS


INAUGURAL.

There has been a change of government. It
of Representatives became Democratic by a deci
pleted. The Senate about to assemble will al
President and Vice President have been put int
does the change mean? That is th
That is the question I am going t
pret the occasion.

It means much more than the me
means little except when the nati
purpose. No one can mistake the
the Democratic party. It seeks t
pose and point of view. Some old
which had begun to creep into the
have altered their aspect as we h
fresh, awakened eyes; have droppe
sinister. Some new things, as we
their real character, have come
and familiar, stuff of our own co
sight into our own life.

We see that in many things it
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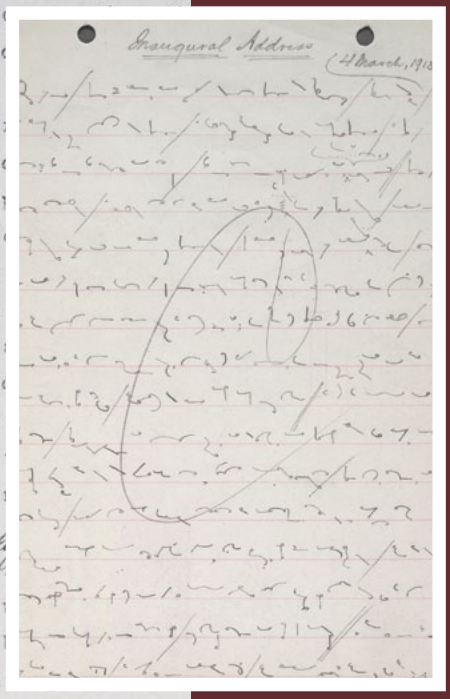
gy, in the industries which have
dividual men and the limitless en
very great, in its moral force. Nowhere else
women exhibited in more striking forms the bea
and helpfulness and counsel in their efforts t
ing, and set the weak in the way of strength
a great system of government, which has stood
spects a model for those who seek to set liber
dure against fortuitous change, against storm
every great thing, and contains it in abundan
rich

But the evil has come with the good, and mu
With riches has come inexcusible waste. We ha
what we might have used, and have not stopped to cor
nature without which our genius for enterprise
impotent, scorning to be careful, shamefully
ient. We have been proud of our industrial ac
to stopped thoughtfully enough to count the hum
out, of energies overtaxed and broken, the fee
to the men and women and children upon whom the de
pitilessly the years through. The groans
reached our ears, the solemn, moving undertone
mines and factories and out of every home wher
and familiar seat. With the great government
we too long delayed to look into and scrut
has to often
The great government we loved been made us


Inaugural Address (4 March, 1913

A century ago, on March 4, 1913, Woodrow Wilson (1856-1924) took the oath of office as the nation's 28th president and delivered his first inaugural address. Running on a progressive platform known as "The New Freedom," Wilson promised reform in areas such as banking and business. Working with a Democratic majority in the House and Senate, he enacted the Federal Reserve Act and created the Federal Trade Commission during his first term. His second term, which began in 1916, would be dominated by World War I.

Political reform at home was another matter. The day before Wilson's inauguration, Alice Paul and the National American Woman Suffrage Association organized an ambitious "Woman Suffrage Procession" in the nation's capitol. Suffragists would continue to lobby Wilson throughout his presidency—at times chaining themselves to the fence in front of the White House. Once an opponent of the cause, Wilson changed his mind during his second term. More than 40 years after the constitutional amendment granting women the vote was drafted by Susan B. Anthony and Elizabeth Cady Stanton, the Nineteenth Amendment passed, and was ratified on Aug. 18, 1920.

MORE INFORMATION

I Do Solemnly Swear: Presidential Inaugurations
memory.loc.gov/ammem/pihtml/pihome.html

An annotated typescript of Woodrow Wilson's March 4, 1913, inaugural address and a draft of the speech in Wilson's shorthand script (inset). *The Woodrow Wilson Papers, Manuscript Division*

The Woodrow Wilson Papers, Manuscript Division

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Duplication Services has received more than 5,000 orders from within the U.S. and across the globe since the March 2012 launch of its enhanced website.

▲ Duplication Services uses this scan stand and camera to digitze items in the Library's collection. *Abby Brack Lewis*

TO OBTAIN A COPY OF A COLLECTION ITEM, FOLLOW THESE STEPS.

1 Consult the Library's online catalogs, reference sources and reference librarians to identify what the Library holds and what items you wish to request. An excellent resource is the online Guide to the Collections, which provides a summary of the types of materials available and the bibliographic information needed to place an order.

2 Determine the copyright status of the material for uses other than personal. It is up to the patron to obtain copyright permission from the rights owner. Duplication Services will not investigate or determine the rights status of works and does not have additional information beyond what appears in the bibliographic record for a particular item. When unsure of how to research rights and restrictions, consider hiring a private copyright researcher or lawyer.

3 Submit an order request to Duplication Services online, in-person or via telephone, fax or surface mail or courier.

MORE INFORMATION

Duplication Services
www.loc.gov/duplicationservices

Guide to the Collections
www.loc.gov/duplicationservices/collections-guide

Copyright Information
www.loc.gov/duplicationservices/copyright
www.copyright.gov

Abby Brack Lewis

In a 1937 radio broadcast commemorating the bicentennial of Stradivari's death, Mrs. Whittall said, "This collection of instruments … belongs to every one of you, for they are given to our government to hold and protect forever."

THE WHITTALL PAVILION

The Whittall Pavilion in the Thomas Jefferson Building was constructed and decorated with funds from Library benefactor Gertrude Clarke Whittall (1867-1965). In the mid 1930s, Mrs. Whittall donated to the Library five stringed instruments made by famed Cremonese master Antonio Stradivari (1644-1737). It was her wish that the instruments be played from time to time. To that end, she established the Whittall Foundation, an endowment to maintain these instruments through their use in Library concerts.

The endowment also provided for the construction of a climate-controlled Stradivari sanctuary adjoining the Coolidge Auditorium to house these instruments. Completed in 1939, the Whittall Pavilion was formally introduced to the public with a concert of violin and piano sonatas performed by Adolph Busch and Rudolph Serkin. Today the space continues to preserve the instruments while serving as a venue for Library programs.

1. Dena Kaye, the daughter of entertainer Danny Kaye and songwriter Sylvia Fine, speaks at a reception celebrating the launch of a Library website highlighting items from the Danny Kaye and Sylvia Fine Collection.

2. Ismail Serageldin, director of Egypt's national library, the Bibliotheca Alexandrina in Alexandria, delivers a lecture, "The Loss and Rebirth of the Library of Alexandria."

3. From left: Host Bob DiPiero, Ronnie Milsap, Lorrie Morgan and Jim Beavers perform at the Country Music Association Songwriters Series concert in the Coolidge Auditorium.

4. Library benefactor Jay Kislak, right, welcomes author Charles Mann to the Coolidge Auditorium stage to deliver a lecture on his recent best-seller, "1493: Uncovering the New World Columbus Created."

5. In the Coolidge Auditorium, Harvard President Drew Gilpin Faust, right, and filmmaker Ric Burns discuss the impact of the Civil War's massive death toll on American society.

6. Visitors wait in line to enter the Library's Thomas Jefferson Building for a special Main Reading Room Open House on Presidents Day. All photos | *Abby Brack Lewis*

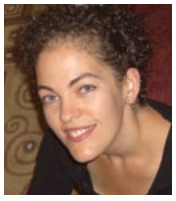
FETING FICTION

Don DeLillo, author of such critically acclaimed novels as "Underworld," "Mao II" and the National Book Award-winning "White Noise," will receive the first Library of Congress Prize for American Fiction during the 2013 Library of Congress National Book Festival, Sept. 21-22.

This inaugural award was inspired by a prior award the Library made for lifetime achievement in the writing of fiction—presented to Pulitzer Prize winner Herman Wouk in 2008. DeLillo follows in the path of four subsequent winners of a Library of Congress prize for fiction: John Grisham (2009), Isabel Allende (2010), Toni Morrison (2011) and Philip Roth (2012).

MORE: loc.gov/today/pr/2013/13-079.html

POETRY PRIZES



U.S. Poet Laureate Natasha Trethewey has chosen poets Sharon Dolin (top) and Shara McCallum for the 2013 Witter Bynner Fellowships. Each will receive a $10,000 fellowship, provided by the Witter Bynner Foundation for Poetry. Dolin is the author of five collections of poetry, including "Whirlwind" (2012), "Burn and Dodge" (2008), "Realm of the Possible" (2004), "Serious Pink" (2003)" and "Heart Work" (1995). Dolin is a visiting professor of creative writing at Hofstra University. McCallum is the author of four collections of poetry, including "The Face of Water: New and Selected Poems" (2011), "This Strange Land" (2011), "Song of Thieves" (2003), and "The Water Between Us" (1999). She directs the Stadler Center for Poetry and teaches creative writing and literature at Bucknell University in Lewisburg, Pa.

MORE: loc.gov/today/pr/2013/13-043.html

MORE: loc.gov/poetry

PHOTO SHARING ON SITE

▲ A visitor takes photos from ground level at the Library of Congress Main Reading Room Open House. *Eric Purcell*

Twice each year—on Columbus Day and Presidents Day—the Library of Congress opens its Main Reading Room in the Thomas Jefferson Building in Washington, D.C., for a special public open house. In addition to viewing the Library's public spaces and exhibitions, visitors are invited to take photographs in one of the most beautiful public spaces in the nation's capital that is not usually open to photographers. This spring, photographers were encouraged to upload their images to Flickr with a special tag. To view the images that were captured on Feb. 18, 2013, visit the Library's Flickr Photostream and search the tags LOC Open House 2013 Spring. Images from the 2012 "Flickr Meet-Up" can also be viewed at this link.

MORE: flickr.com/photos/library_of_congress/galleries/

SPORTS AUDIOVISUAL COLLECTION ACQUIRED

The Library has acquired legendary sports broadcaster Bob Wolff's personal collection of audio and video recordings covering more than seven decades of sports history. The collection includes interviews and profiles, sports talk shows and play-by-play coverage of regular season and championship games.

Wolff, who is still working as a sportscaster at the age of 92, has interviewed such sports legends as Jim Thorpe, Babe Ruth, Vince Lombardi, Ty Cobb, Tris Speaker, Rocky Marciano, Clark Griffith, Babe Didrikson and Jackie Robinson. The collection also features play-by-play coverage of some of sports' most golden moments, including Don Larsen's perfect game in the 1956 World Series and Jackie Robinson's game-winning hit in the final season of his Major League career.

MORE: loc.gov/today/pr/2013/13-077.html

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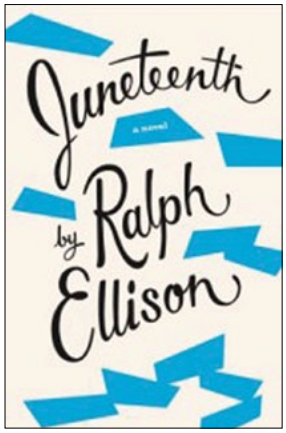
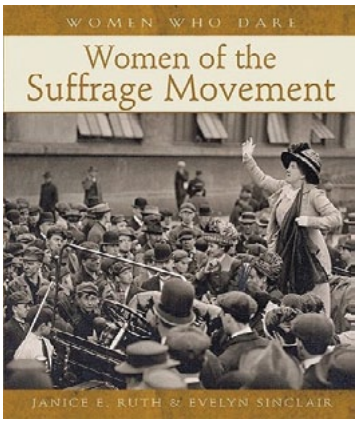
FROM ITEMS TO READ, WEAR OR DRAW WITH, the Library of Congress Shop features unique items inspired by the Library's collections.



Juneteenth
Product # 21108341
Price: $15.95 (paperback)

Published posthumously in 1999 from drafts in the Ralph Ellison Papers in the Library of Congress, "Juneteenth" was edited and brought to publication by Ellison's literary executor.



Women of the Suffrage Movement
Product # 21107158
Price: $12.95 (hardcover)

This 64-page hardcover book chronicles the struggle over many decades to enact a constitutional amendment granting women the right to vote.

Cherry Blossom Wind Chime
Product # 21509687
Price: $24.95

This wind chime captures the essence of Japanese art and the adored cherry blossoms.

Invisible Man T-shirt
Product # 21303029
Price: $27.95

Designed by poster artist Edward McKnight Kauffer, this 100 percent cotton shirt touts the first edition of Ralph Ellison's groundbreaking novel.

Calligraphy Set
Product # 21508056
Price: $39.95

This boxed set includes all the items needed to practice the traditional Japanese art of calligraphy.

MORE INFORMATION

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CULTIVATING CARTOONS

GIFTS FROM GENERAL INDIVIDUALS, GROUPS AND ORGANIZATIONS THROUGHOUT THE WORLD HELP THE LIBRARY FULFILL ITS MISSION.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by 400 artists, spanning two centuries. His estate bequeathed the collection to the Library of Congress in two installments, in 1974 and 1977. The Swann Collection, along with more than 100,000 original cartoon drawings and prints spanning five centuries, makes the Library a major center for cartoon research.

The Caroline and Erwin Swann Collection of Caricature and Cartoon is preserved in the Library's Prints and Photographs Division. Selected drawings are frequently placed on exhibition. The collection is particularly strong in American work, but British, French and German artists are also well-represented.

Swann's original purpose was not only to compile a collection of original drawings by significant humorous and satiric artists, but to encourage the study of original cartoon and caricature drawings as works of art. The foundation, administered by the Library of Congress, supports the study, interpretation, preservation and appreciation of original works of humorous and satiric art by graphic artists from around the world. The foundation's support of research and academic publication is carried out in part through a program of graduate fellowships for ongoing research and writing projects.

The Library has a long history of exhibiting cartoon and caricature art, with the first Swann Gallery—known as the Oval Gallery—opening in 1982 in the James Madison Building. The Swann Gallery for Caricature and Cartoon moved to the Thomas Jefferson Building in 1998. In 2011, the Swann Gallery became one of three graphic arts galleries in the Jefferson Building. It features the Caroline and Erwin Memorial Exhibition comprising 15 facsimiles of treasured cartoons from the Swann and other cartoon collections. It joins the Herblock Gallery featuring works by the editorial cartoonist Herbert L. Block and a third gallery devoted to rotational exhibitions of the Library's graphic arts collections.

Over the past 15 years, the foundation has supported more than 20 Library exhibitions, including "The Gibson Girl's America: Drawings by Charles Dana Gibson," on view through Aug. 17, 2013, in the Graphic Arts Galleries.

MORE INFORMATION

The Swann Foundation
loc.gov/rr/print/swann/swannhome.html

Visit the Swann Gallery online
myloc.gov/exhibitions/swanngallery/

Library of Congress Development Office
loc.gov/philanthropy/

▲ "Dancing couples, no. 2," Anne Harriet Fish, 1921. *Swann Collection, Prints and Photographs Division*

Abby Brack Lewis

THE FOLLOWING IS EXCERPTED FROM A LIBRARY OF CONGRESS INTERVIEW WITH ENTERTAINER MICHAEL FEINSTEIN, A CHAMPION FOR SOUND PRESERVATION.

LCM: Why is sound preservation so important to you?

Feinstein: The legacy of recorded sound is much more vast than the legacy of film because there are millions and millions of recordings of all different types … so desperately in need of preservation because it all could disappear.

LCM: What do you see as the impact of the recently released "Library of Congress National Recording Preservation Plan"?

Feinstein: The purpose of the plan was to create a model and a means to preserve all of this material … It's a massive undertaking but this is a major, major step towards permanence.

LCM: You worked as Ira Gershwin's cataloger and archivist for six years. Your book, "The Gershwins and Me: A Personal History in Twelve Songs," provides us with a rare glimpse into the Gershwin brothers and their music. Please describe the Gershwins' legacy.

Feinstein: The Gershwins are a soundtrack of my life. They have created a body of work that continues to be fresh and inspired in spite of its age, which I guess is the hallmark of any great art—that it lasts and transcends the time in which it was created. And so the Gershwins for me are a reflection not only of a certain time in our American culture, but of the greatest possible inspiration.

LCM: What are some of your most memorable moments with Ira Gershwin?

Feinstein: I met him when I was 20, and that was a life-changing experience. He taught me so much about music, and about lyrics, about his craft and about life. One of my favorite moments is when we had gotten to a point where I was so comfortable in his household that one day when he told me something that I knew was wrong and I had the temerity to question him. He said, "Well, you have an advantage over me! ... I've only lived my life, but you've thoroughly studied it!"

LCM: You are participating in a tribute to Danny Kaye and his wife Sylvia Fine, whose collection now resides at the Library of Congress. What is it about these extraordinary talents that made them such a dynamic duo and beloved entertainment icons?

Feinstein: Danny Kaye defines a certain era of show business that is completely lost except that it survives by its preservation at the Library of Congress. His career touches every aspect of show business and his wife Sylvia Fine's work is equally important…. She wrote much of the material that he performed and was his sounding board, and together they created a certain kind of synergy that would not have existed had they not met.

Michael Feinstein is a singer-pianist and a dedicated proponent of the 20th-century repertoire known as the Great American Songbook. Feinstein is a founding member of the Library's National Recording Preservation Board, an organization dedicated to safeguarding America's audio heritage.

MORE INFORMATION

Listen to full interview
loc.gov/podcasts

The Gershwin Gallery in the Library's Thomas Jefferson Building houses a display of items on the legacy of George and Ira Gershwin, including George's piano. *Carol Highsmith*

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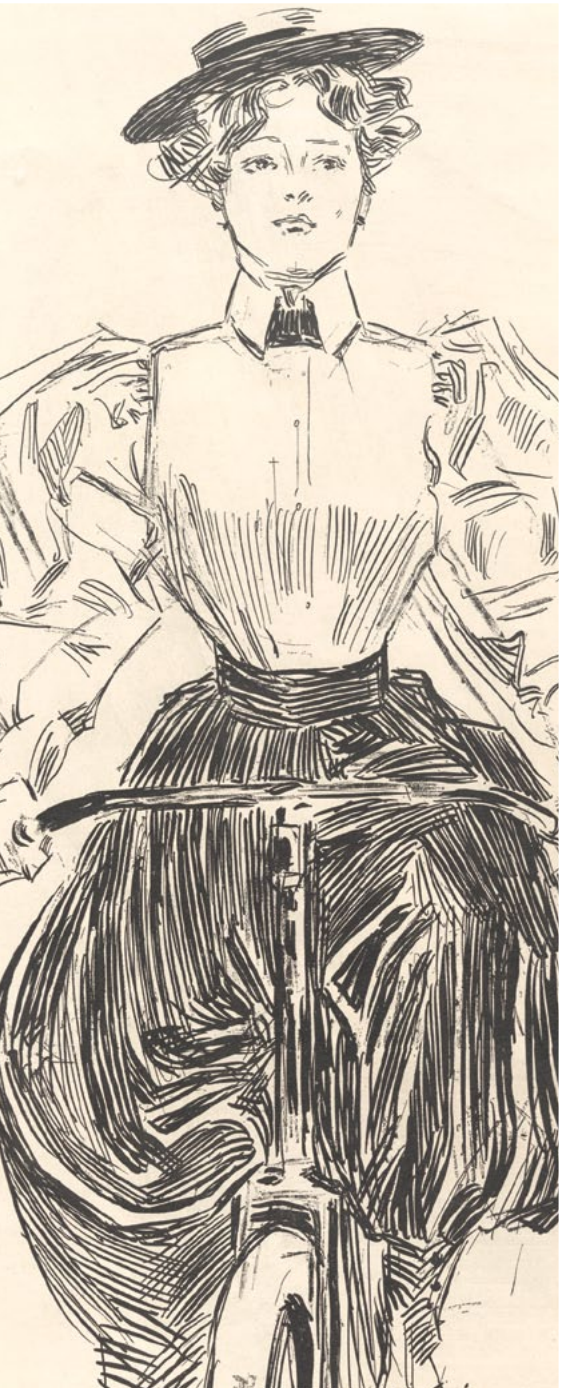

exhibitions
AT THE LIBRARY

The Gibson Girl's America: Drawings by Charles Dana Gibson
March 30, 2013–
Aug. 17, 2013

Danny Kaye and Sylvia Fine: Two Kids from Brooklyn
Feb. 14, 2013–
July 27, 2013

The Civil War in America
Nov. 12, 2012–
Jan. 4, 2014

MORE INFORMATION:
www.loc.gov/exhibits/